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"Amelia"---An Orchestral Score for a Ballet in Six Movements.

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AMELIA

An Orchestral Score for a Ballet
in Six Movements

VOLUME I

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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FULL ORCHESTRA SCORE.	Volume II

three trombones; tuba; standard percussion; piano, harp and celesta; and strings.

The ballet calls for three principal dancers, one female (in the title role of Amelia Evans) and two male (in the role of Lymon Willis and Marvin Macy). In addition, there should be from four to six secondary solo dancers for one or two of the purely symbolic dance sequences, and a corps de ballet in the role of the townspeople. The role of Lymon, the hunchback dwarf, admittedly poses a casting problem in staging the work. The role could be filled, however, by a dancer of relatively small stature, especially gifted at character portrayals, who could be suitably made up to appear deformed.

I. THE STORY

Amelia Evans is the matriarch of a small mill village in southern Georgia. She runs a general store, selling everything from staple consumer goods to the fine home-made liquor which she produces in her own still outside of town. She is a masculine woman, tall and wiry, and she excels at such "masculine" crafts as carpentering, plumbing and masonry. She is, moreover, a shrewd business woman, who has amassed considerable wealth from her various enterprises. Yet she is a compassionate woman; she enjoys doctoring the sick, even doing minor emergency surgery, and she dispenses such services without charge.

One quiet evening in April when the town seems almost deserted, except for the usual gathering of men around the front porch of Amelia's store, a stranger on foot comes into view on the road approaching the town. At first sight, he appears to be a child. On arrival at the store he turns out to be a hunchback dwarf scarcely more than four feet tall. He carries his belongings in a dilapidated suitcase held together by a rope. In a pitiable, rambling discourse he identifies himself as Lymon Willis, a cousin of Miss Amelia Evans. Amelia listens to all this without speaking, studying the newcomer intently. One of the men on the porch utters a remark on the stranger's audacity, and it is tacitly acknowledged by the others. Suddenly, in an unusual display

of compassion, Miss Amelia (as the people of the town call her) walks over to Lymon, gives him a drink, and then takes him, after giving him supper, to her living quarters over the store.

The event sets the tongues wagging all over town. The rumors range all the way from an illicit love affair to the theory that Miss Amelia has murdered Lymon for the contents of the suitcase and has buried him in the swamp. The latter theory is given a certain credence by the fact that for the first few days after his arrival Lymon, sequestered as he is on the second floor of the store, is never seen. The former rumor poses a question which is left to the imagination.

The arrival of Lymon changes the life of Amelia and, indirectly, the life of the town. The store, after the rumors have subsided, becomes a café and a gathering place of the townspeople, especially on Saturday nights when the specialty of the house is a chicken dinner. And Lymon, with his curious hunchbacked charisma, has been the cause of it all.

Several years before Lymon's arrival, Amelia married a notoriously evil man named Marvin Macy. Inspired by his love for Amelia, Marvin managed to mend his ways and polish his manners enough to ask her to marry him. But the marriage was both ludicrous and tragic and it ended after ten days. Amelia threw Marvin off her property and he left town vowing he would get even with her some day. He returned to his

life of crime which eventually led to his imprisonment in the state penitentiary.

Now, Lymon's entrance into Amelia's life, curious as the relationship is, seems to bring from her the expression of a love that has been repressed in her for a long time. The relationship between the little hunchback, with his strange mixture of childlike artlessness, charm and wry wit, and the imposing amazon of a woman is enigmatic.

Whether it is conjugal or purely platonic is never revealed. Yet this relationship, certainly one of mutual attachment and interdependence, is the focal point of the story until it is shattered by the return of Amelia's former husband, Marvin Macy. In one of the most eloquent passages in the novel, the author probes the alliance of Amelia and Lymon with a searching commentary on the broad and many-faceted nature of love:

... love is a joint experience between two persons -- but the fact that it is a joint experience does not mean that it is a similar experience to the two people involved. There are the lover and the beloved. . . . Often the beloved is only a stimulus for all the stored up love which has lain quiet within the lover for a long time hitherto. And somehow every lover knows this. He feels in his soul that his love is a solitary thing. He comes to know a new, strange loneliness and it is this knowledge which makes him suffer.¹

¹ Carson McCullers, The Ballad of the Sad Café; Boston: Houghton Mifflin Company, 1951, pp. 26-27.

Amelia's love for Lymon may very well be solely of a maternal sort, but she is clearly the lover and Lymon is the beloved. When Marvin Macy is released from prison on parole and returns to the town, an anomalous triangle develops. At his first sight of Marvin, Lymon is utterly captivated and makes a fool of himself trying to attract the attention of the infamous rogue. Marvin, contemptuous of the dwarf, is still in a sense the lover of Amelia and has the temerity, at Lymon's invitation, to move into Amelia's living quarters. Amelia, having tried several abortive schemes to rid herself of Marvin, is reluctant to evict him for fear that she will also lose her beloved. The outcome of such a strange triangular entanglement is inevitable.

Amelia and Marvin challenge each other to a fight. It is scheduled for Groundhog's Day at seven o'clock in the evening -- the number, seven, being Amelia's "magic number" -- and is held in the Café. The whole town turns out and bets are placed, most of them favoring Amelia to win. The crowd lines the walls of the Café and Lymon, eager with anticipation, stands on the counter. The wrestling match is even for a while, but then Amelia, with her superior strength, gains the upper hand. She straddles Marvin on the floor and grasps his throat. At that moment, Lymon, as if with wings, sails from his perch on the counter clear across the room onto the back of Amelia and clutches her throat. She is defeated.

Marvin and Lymon depart together, taking with them everything of value that they can carry, and destroying what property they can. Amelia languishes in lonely desolation. She has the Café boarded up and lives out her life inside it in total seclusion.

The town languishes with her. With the passing of the Café the heart of the town is virtually gone. None of the secondary figures in the story is of central importance other than to dramatize this fact. There is a particularly moving passage in the novel where the author focuses on this seemingly materialistic but simple and primary element of the tragedy. She speaks of a certain pride which the town held for the Café, a pride which the people had not known before its existence. She continues: "To understand this pride the cheapness of human life must be kept in mind."² She goes on to describe the struggle simply for the bare necessities of food and clothing that exists in a small mill town. She then speaks of the value of life:

All useful things have a price, and are bought only with money, But no value has been put on human life; What is it worth? Often after you have sweated and tried there comes a feeling deep down in the soul that you are not worth much.³

² Ibid p. 55.

³ Ibid p. 55.

The Café brought a new sense of self-esteem:

There, for a few hours at least, the deep bitter knowing that you are not worth much in this world could be laid low.⁴

The closing of the Café is to the people of the town, in many respects, what the loss of Lymon is to Amelia. Before Lymon's arrival, Amelia was a self-sufficient woman. His departure destroys her. One misses only what one has experienced and no longer has.

⁴ Ibid. p. 55.

II. MUSICAL ANALYSIS

The music of the ballet employs the serial process of achieving atonality. However, the work cannot be called serial in the strict sense of that term. Firstly, the use of the dodecaphonic principle applies to the pitch parameter only. The exclusion of serial canons from rhythmic and dynamic aspects, as well as from considerations of timbre, is deliberate. In the matter of rhythm, especially as concerns music for the dance, a broad latitude and range of choice, though not necessary, was deemed desirable. It should be added here that purely abstract ballet lends itself to rhythmic serialization more readily than does the representational kind of dance for which the present work was conceived. Further, in consideration of the "extra-musical" nature of the work, however abstract the symbolic use of certain affections, the composer allowed himself freedom in the choice of dynamics and tonal coloration.

Secondly, there are devices employed in the score which are at variance with general serial methods. Most prominent of these perhaps is the device of repetition. There are frequent occurrences of repetition of all sorts, ranging from the rapid reiteration of a single pitch to the repetition of motives, literal and sequential as well as imitative. The use of motivic repetition always risks the incursion of a sense of tonality. An effort has been

made in such instances, however, to avoid this by the addition of counter motives or pitches which tend to dissipate the feeling of tonal polarization.

The entire score is based on the following set:¹

Set A: E G F[#] E^b F D D^b B^b C B G[#] A

The set is all-combinatorial, the original prime set being combinatorial with the transposed prime at the interval of a tritone, and the inversions being combinatorial with their transpositions likewise a tritone apart. It follows that the retrogrades of these aspects reflect the same intervallic combinatorial relationships. The complete set-complex matrix (Set A) is as follows:

¹ The one exception is the third movement, which is discussed below.

SET-COMPLEX MATRIX A

		I													
		0	3	2	11	1	10	9	6	8	7	4	5		
P	0	E	G	F [#]	E ^b	F	D	D ^b	B ^b	C	B	G [#]	A	0	R
	9	C [#]	E	D [#]	C	D	B	B ^b	G	A	G [#]	F	F [#]	9	
	10	D	F	E	C [#]	E ^b	C	B	A ^b	B ^b	A	F [#]	G	10	
	1	F	A ^b	G	E	F [#]	E ^b	D	B	D ^b	C	A	B ^b	1	
	11	E ^b	G ^b	F	D	E	C [#]	C	A	B	B ^b	G	A ^b	11	
	2	F [#]	A	A ^b	F	G	E	E ^b	C	D	D ^b	B ^b	B	2	
	3	G	B ^b	A	F [#]	A ^b	F	E	C [#]	E ^b	D	B	C	3	
	6	B ^b	D ^b	C	A	B	A ^b	G	E	G ^b	F	D	E ^b	6	
	4	A ^b	B	B ^b	G	A	G ^b	F	D	E	E ^b	C	D ^d	4	
	5	A	C	B	A ^b	B ^b	G	G ^b	E ^b	F	E	C [#]	D	5	
	8	C	E ^b	D	B	C [#]	B ^b	A	G ^b	A ^b	G	E	F	8	
	7	B	D	D ^b	B ^b	C	A	A ^b	F	G	F [#]	D [#]	E	7	
		0	3	2	11	1	10	9	6	8	7	4	5		
		RI													

Note that not only are all aspects of the original set combinatorial with their transpositions at the tritone, but that, along with their transpositions:¹

$$P_O \langle C \rangle I_7 \text{ and } RI_1 ;$$

$$I_O \langle C \rangle R_{11} ; \text{ and}$$

$$R_O \langle C \rangle RI_7$$

¹ The symbol $\langle C \rangle$ means "is combinatorial with".

Such combinatorialities are a foregone conclusion, of course, in the case of any all-combinatorial set, but they are simply delineated here for convenient reference. Their stipulation, however, points up another interesting numerical coincidence. This has to do with the numbers "7" and "11" (note above I_7 , R_{11} and RI_7). Amelia, the heroine of the story, was superstitious: her lucky number was "seven". In the dice game, the numbers seven and eleven are significant. This will be discussed below in connection with the derivation of "Amelia's motive", but it should be pointed out here that the occurrence of these intervallic symbols in the context of combinatoriality was purely accidental.

In addition to the matter of combinatoriality, the composer sought one other feature in the construction of the original set. It might be called an extreme delimitation in the use of melodic resources or, in other words, intervallic construction. On examination of the original set, one finds that it is made up of only two basic intervals, the third and the second. The thirds are all minor, the seconds major and minor.

It was felt that such restriction bore a certain musical relationship to the essence of the story. The inexorableness of the tragedy, the compression, not only of the expanse of latent human emotion but of all the

events, both trivial and consequential, into a tiny module of time-versus-experience, all the elements of the story seem vertically rather than horizontally aligned. The Ballad of the Sad Café is like a dream. To be precise, the musical representation of this ballad should perhaps be a single chord. Indeed the work opens with a chord, which is built up gradually over the first seven measures by chronological entries of the twelve pitches of the original set. The confinement of the intervallic content of the set, moreover, to minor thirds and seconds (or major sixths and sevenths) contributes a rather high degree of chromatic intensity, which was desired. On the other hand, it also presents some interesting problems, especially in regard to the choice of certain vertical sonorities.

Examination of the original set reveals further structural properties. Note that it divides logically into four trichords, each of which is constructed of a minor third and a major or minor second:

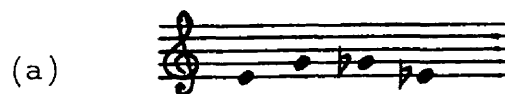
(1) E G F[#] (2) E^b F D (3) D^b B^b C (4) B G[#] A.

Trichord (4) is an inversion of (1), and (3) is a mirror retrograde of (2). These properties are deliberately exploited in the closing section of the exposition of the sixth movement (mm. 95 - 146, p. 83 ff.), but they functioned in the initial design of the set simply as a melodically unifying principle. Generally speaking, not only the

trichordal, but also the tetrachordal and hexachordal dissections of the set are utilized, and re-orderings of pitches within each entity occur with some frequency.

There are four germinal motives on which the work is based. The first of these might be called the Grundgestalt of the piece, while the other three are on the order of Leitmotivs representing the three principal characters in the drama: Amelia Evans, Lymon Willis and Marvin Macy.

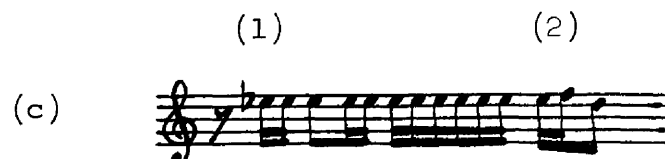
The first motive (a), which permeates the entire work, and might be thought of as representing the underlying tragic theme of the drama, consists of the first four notes of the original set:



The motive of the infamous Marvin (b), which is not fully developed until the final movement, is the inversion of the first motive:



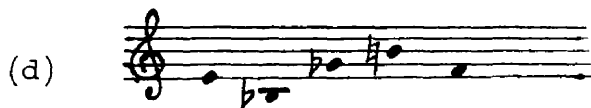
Lymon's motive (c) consists of two segments: the rapid reiteration of a single pitch (1) followed by the second trichord of the original set (2):



Amelia's motive was derived from the original set, thus creating a derivative set complex. The derivation is based on Amelia's lucky number "seven" and is arrived at by taking, in chronological order, every seventh tone of the original set, creating the following series of pitches:

Set B: E B^b G^b B F A C[#] G C E^b A^b D .

The first five tones of this new row constitute Amelia's motive (d):



By omitting the ninth tone (the pitch "C") from the newly derived 12-tone row, we arrive at a symmetrical 11-tone row in which the above pentachord (d) is repeated sequentially at the interval of a major sixth after the intervening pitch "A":



This sequential repetition leads into the transposed (at the minor third or major sixth) prime versions of the derived set, and is exploited in the fourth movement, the movement featuring Amelia and her love for Lymon. The eleven-tone

row was evolved on the basis of considerations of melodic structure. In the light of Amelia's numerological superstition (i.e., the association of the numbers seven and eleven in the dice game), it is an interesting coincidence. This newly derived set complex (B) is shown here for reference:

SET-COMPLEX MATRIX B

		I													
		0	6	2	7	1	5	9	3	8	11	4	10		
P	0	E	B ^b	G ^b	B	F	A	C [#]	G	C	E ^b	A ^b	D	0	R
	6	B ^b	E	C	F	B	E ^b	G	C [#]	F [#]	A	D	A ^b	6	
	10	D	G [#]	E	A	E ^b	G	B	F	B ^b	D ^b	G ^b	C	10	
	5	A	E ^b	B	E	B ^b	D	F [#]	C	F	A ^b	D ^b	G	5	
	11	E ^b	A	F	B ^b	E	A ^b	C	F [#]	B	D	G	D ^b	11	
	7	B	F	D ^b	G ^b	C	E	G [#]	D	G	B ^b	E ^b	A	7	
	3	G	D ^b	A	D	A ^b	C	E	B ^b	E ^b	G ^b	B	F	3	
	9	D ^b	G	E ^b	A ^b	D	G ^b	B ^b	E	A	C	F	B	9	
	4	A ^b	D	B ^b	E ^b	A	D ^b	F	B	E	G	C	G ^b	4	
	1	F	B	G	C	G ^b	B ^b	D	A ^b	D ^d	E	A	E ^b	1	
	8	C	F [#]	D	G	D ^b	F	A	E ^b	A ^b	B	E	B ^b	8	
	2	F [#]	C	A ^b	D ^b	G	B	E ^b	A	D	F	B ^b	E	2	
		0	6	2	7	1	5	9	3	8	11	4	10		
		RI													

The following discussion will deal with the movements of the work individually, regarding both the utilization of motivic material discussed above and the relating of musical elements to the substance of the drama.

First Movement: Prologue

This opening movement sets the general tone of the work and, in so doing, follows the design of the novel, which begins by picturing the town and the boarded up café, after the events of the story have taken place. The mood is that of desolation, loneliness, boredom, the futility of life, poignantly emphasized by the wasted face of Amelia peering now and then from an upstairs window of the café. The music attempts to reflect this spiritless atmosphere while, at the same time, suggesting something of the human emotion and human failing that has led to the present state of things.

The movement is based entirely on P_0 of the original set (Set A). As mentioned above, the opening announcement of the set occurs as a pyramiding chord in chronological order. At m. 2, the oboe states the principal motive which is treated contrapuntally in various permutations dictated by the order of the set. Beginning in m. 22, the combinatoriality of the set is exploited in canonic imitation between the first and second violins, and this imitative

treatment leads to the climax of the movement in m. 31. From this point there is a general subsiding of the tension, and the movement closes in the atmospheric mood in which it began.

Second Movement: Lymon's Entrance

The rather explosive declaration by the trumpet, followed by awkwardly syncopated ejaculations in the woodwinds, lower brass, piano, and low strings, signals the arrival in town of a most unusual visitor, Lymon Willis, the hunchback dwarf who claims to be a cousin of Amelia.

After the four-measure introduction described above, Lymon's unsettling entrance is characterized by two musical elements: (1) the muted trumpet, beginning in m. 9; and (2) the deliberately awkward, plodding, seven-beat accompaniment in the bassoons, piano, and strings. The entire trumpet theme (mm. 9-20) is constructed of the second trichord from each of the prime versions of Set A, taken in order from top to bottom as they occur in the set complex (See Matrix A above). Hence the series of pitches is: E^b F D C D B C^\sharp E^b C etc. The bassoon, piano and string accompaniment consists of a re-ordering of the other nine pitches of Set A (i.e., excluding the second trichord, which is the opening trichord of the trumpet theme).

In mm. 20-23, the violins, violas and cellos give the

first hint of foreboding with Marvin's motive (b) in successive statements of I_3 and I_{10} of Set Complex A.

The first harmonized version of Lymon's motive (c), in trumpets and horns, occurs in mm. 24-25 and is an example of one of the departures from serial practice mentioned earlier. It is simply a parallel statement, by each of the six instruments, of the second trichords of P_0 , P_9 , P_4 , P_{11} , P_7 and P_2 of Set Complex A. Note, however, that in this trumpet and horn statement, followed by the 5-note unison answer in the strings, are found all twelve tones of the aggregate. The immediately succeeding harmonization of the motive (mm. 26-29) is more authentically serial in that it involves simultaneously all four trichords of the prime set (P_0), each of which is re-ordered to fit the general contour of the motive.

A similar kind of re-ordering of pitches occurs in the flute, clarinet and bassoon passage of m. 30, but a stringent attempt is always made in such instances to preserve the integrity of a given trichord, tetrachord or hexachord. Measure 30, for example, involves re-orderings of the three tetrachords each of P_0 (flute 1), P_8 (flute 2), R_6 (clar.), and R_0 (bassoon), all from Set Complex A. The only infraction of the rule here occurs in the first flute passage, wherein the fourth pitch of tetrachord 2 is exchanged with the first pitch of tetrachord 3, and this was done to

achieve the desired shape of the individual line. This example admittedly comes from a relatively minor, transitional point in the movement, but it is pointed out as a clear example of numerous such departures from the rule which occur throughout the work.

There is a period of relaxed tension (mm. 31-41) when Lymon pauses in his narrative to wipe the perspiration from his face and looks beseechingly for signs of understanding from his listeners. The recounting of his background resumes in m. 42 and from here to m. 71 Lymon's motive (c) continues to be developed and elaborated. There follows a transition passage (mm. 72-87), based on the principal germ motive (a), when Lymon finishes his story and begins weeping. Amelia approaches him, offers him a drink and comforts him (mm. 88-121). The music here obviously exploits Amelia's motive (d), using, in the melody only, the eleven-tone row from Set B - i.e., omitting the ninth tone of the set (the pitch C). In the closing measures of the movement (122-132), she takes Lymon into the Café, as the wind instruments mount a final stretto statement of Lymon's motive (C) beginning on all twelve pitches, or, in other words, using the second trichord of each of the twelve prime versions of Set A.

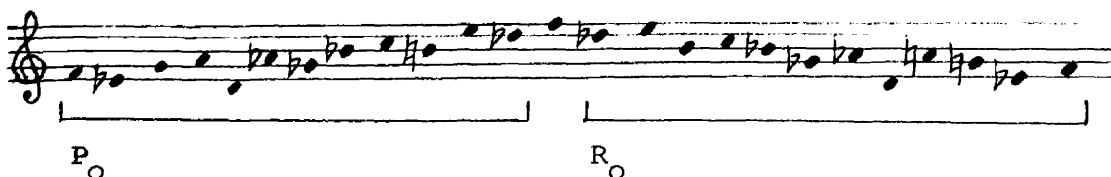
Third Movement: Rumors

This movement, scored for winds, percussion, and piano only, is based on a new set, the creation of which resulted from three considerations: (1) the subject of the movement (rumors of the townspeople about the Amelia/Lymon relationship) which suggests a condition far removed from the truth; (2) the desire for a comic relief of sorts from the emotional intensity of the drama; and (3) the further desire for an all-interval set, to contrast with the highly restricted intervallic structure of Set A. The movement is not, however, totally divorced from the rest of the work in terms of pitch material, as elements from Set Complex A are used in an accompanying role.

The new set (C) is as follows:

Set C: F E^b G A D A^b G^b B^b C B E D^b .

The movement is a sectional theme and variations, a form musically symbolic of "rumors". The 12-measure theme, stated by the first clarinet, is symmetrically constructed. The first half runs through the twelve tones of P_O, then repeats the first tone (F); the second half reverses the series (R_O). Thus the pitch order of the theme is:



The theme is accompanied in the second clarinet by a counter melody consisting of a pitch re-ordering of the three tetrachords of the original set (Set A), P_{10} :

Tetrachord: 1 2 3

Set A 

P_{10}

Like the main theme, the last half of the counter melody is the retrograde of the first twelve pitches.

The nine variations proceed in rather standard fashion. Note that, with each successive variation, the theme tends to become increasingly distorted, the general contour of the melody being the only element which is to some extent maintained. The distortion results from the gradual addition of instruments, causing a given pitch of the melody to fall in a different member of the vertically aligned aggregate with each recurrence of the pitch.

Fourth Movement: Amelia

As mentioned above, in regard to the derivations of motives, this movement -- which attempts to express musically both Amelia's loving care for Lymon and that complex amalgam of human qualities which define her persona - is based entirely on "Amelia's motive," or Set B. It begins

with seven¹ statements of the five-note motive in the transposed primes of the set in the following order: P_3 , P_7 , P_4 , P_9 , P_{11} , P_1 and P_5 . The latter statement (P_5) by the first oboe is fragmentary, consisting of the last three tones of the motive. This three-note fragment receives treatment later in the movement.

The first expanded statement of the motive begins with the violas in m. 14 (P_0) and exploits the sequential nature of the eleven-tone set, discussed above, which invites "modulation" to various transpositions of the prime set. For example, the set begins in m. 14 with the first five tones of P_0 . The "intermediate" sixth tone (A) follows in m. 15. The first violins, beginning on the fifth beat of m. 15, complete the row with tones 7, 8, 10, 11 and 12 of P_0 , and these last five tones become tones 1, 2, 3, 4 and 5 of P_9 . The sequential process is then repeated beginning with P_9 . Note that the ninth tone of the twelve-tone series has been omitted. This omission occurs only in the melodic use of the set; the omitted tone may, however, appear somewhere in the texture.

Generally speaking, the horizontal, or melodic, elements of this movement utilize the primes of Set Complex B,

¹ Again an accidental numerological coincidence. The 7/4 meter of the movement, however, is a deliberate symbolism.

whereas the vertical elements--insofar as they perform purely harmonic functions and are not merely vertical alignments resulting from linear counterpoint -- make use of aggregates chosen from the set inversions.

In the formal sense, the movement is broadly ternary (Introduction, ABA'). Section A extends from m. 14 to m. 23, followed by a brief transition (mm. 23-27). Section B (mm. 28-35) is again followed by a transition (mm. 36-37), and A' begins at m. 38.

The middle section exploits the three-note fragmentation of the motive, from P_9 , in a modestly developmental fashion. It will be noted that the "slap-string" accompaniment in this section employs all twelve tones of the aggregate.

Section A' strives for an emotionally heightened and expanded restatement of the "Amelia motive," with the principal melody in the unison strings and a derivative counter-melody in the first horn, accompanied by the harmonic figuration in the harp and woodwinds. The final, tragically hopeful utterances of the motive occur in mm. 48-51 in the horn, English horn, harp and oboe.

Ideally, this movement should be danced by Amelia alone, but, because of the length of time involved, this may be impractical. Alternatives might be to include Lymon in a supportive capacity or to use two secondary

male solo dancers in an abstract supportive role. Whatever the choreographic decision in this matter, Amelia should certainly be the featured dancer.

Fifth Movement: Gathering at the Café

The movement is in three sections: (1) the gathering of townspeople in the café -- the general confusion and personal interactions (mm. 1-34); (2) Amelia's loving care for a sick child (mm. 35-74); and (3), growing out of section (2), an abstract commentary in music and dance on the inexplicable and aleatory nature of human love (mm. 75-96).

It begins with the original set (A). The first two measures illustrate the manner in which the pitch material of the set complex is handled throughout the first section: In the first measure, clarinets and bassoons sustain a chord consisting of tones 1, 2, 9 and 11 (E, G, C and G[#]) of P₀. This chord is picked up by the violins, violas and cellos. The first and second violins do a glissando from E and G to D[#] and F[#], which is the first tetrachord of Set A. The violas glissando from C to D^b, the first two tones of RI₁, and the cellos glissando from G[#] to A, the last two tones of P₀. The remaining four tones of the 12-tone aggregate are filled in by trombones and tuba in the second measure.

The row RI₁, begun in the violas, is continued in the

bass clarinet and bassoon (m. 4) with the last four tones of the first hexachord, while the string pizzicato, beginning in the same measure continues P_0 , which was begun in the flutes and xylophone in measure 3.

The combination of P_0 and RI_1 , (combinatorial aspects of Set A) continues through measure 7. In mm. 8-11, the strings employ RI_1 while the winds use R_0 , the latter beginning with the second hexachord of R_0 in order to maintain combinatoriality. Beginning at measure 12, this process is repeated sequentially, using RI_5 and R_4 respectively.

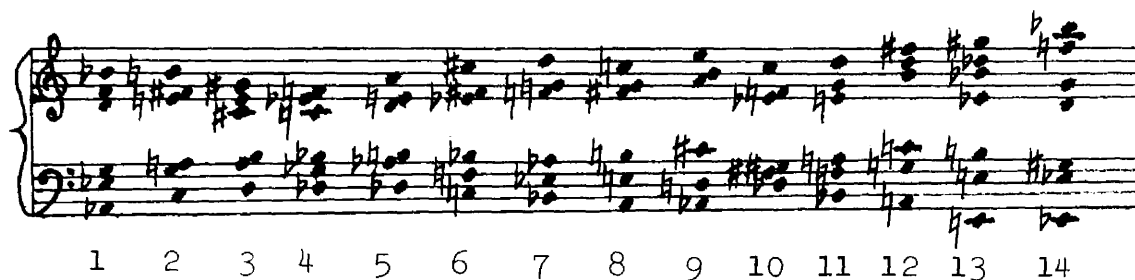
In measure 16, the clarinets and bassoons exploit the minor second intervals in Set A, using P_{11} ($A^b - G$, $D^b - C$, $B - A^\sharp$ and $G^b - F$). The process is sequentially repeated in measures 17, 18 and 19, using P_3 , P_2 and P_7 respectively. Running counter to this four-measure sequence, the piano uses the retrograde of the "Amelia motive" (Set B) with two measures of R_{10} and two of R_1 . Note that the piano begins the statement of each of those two rows on the eighth tone of the row because the first seven tones are present in the clarinets and bassoons.

In mm. 21 ff., the piano begins a stretto carried on by the woodwinds, which is based on the "Amelia motive" (d). Note, however, that the piano employs R_0 of the original Set (A), making use of tetrachord permutations.

The pitches of each tetrachord, in chronological order, are so re-ordered as to suggest the general contour of Amelia's motive. The woodwinds, on the other hand, use various primes of Amelia's Set Complex (B), subjecting them to a different kind of permutation: the initial tritone, between the first two tones of the row, has been filled in by three chromatic sixteenth notes to make the point of imitation conform to the opening four-note scale in the piano. Regarding the connection between this sudden, rather turbulent, passage and the drama, it is intended again as an ominous foretelling of Amelia's ultimate fate.

The tetrachord re-orderings of the retrogrades of Set Complex A, described above, continue in the woodwinds and strings in measures 25-35. The six-voice brass chords in the same section (mm. 27-32) are composed of the trichords, taken in chronological order, of R_{11} and R_6 of Set Complex A.

This succession of chords, incidentally, may serve to illustrate a prevailing predilection by the composer in the selection of vertical alignments throughout the work. As implied by the absence of such discussion thus far, there is no harmonic "system", or purely rational method, which is applied consistently throughout, other than a certain order which is governed by the order of the pitch material itself. The series of brass chords (mm. 27-32) is as follows:



The first governing factor is the chronological order of pitch material, as, for example in the present instance, the simultaneous, successive trichords of R_{11} and R_6 of Set A. Having thus established the order, the voicing and spacing of the pitches are decided by two factors: (1) the preferred sonority of each vertical aggregate; and (2) the voice leading in each horizontal strand of the texture.

While there is no systematic process in the choice of vertical alignments, examination of the above series of chords will reveal a preference for a certain combination of intervals in each chord, notably the perfect fourth and the major or minor seventh. The seventh is present in all of the chords. The perfect fourth appears in all of them except nos. (11) and (13); each of these two chords, however, contains four intervals of the seventh.

The quiet section from measure 35 to measure 74, during which Amelia ministers to the sick child, makes use of various aspects of the original Set (A). The use of this set, and the absence of Amelia's motive at this point, emphasizes

the interdependence of Amelia and the people of the town. Hence, the germinal set of the entire work is appropriate here. It is, in a sense, the "motive of the Café".

The final section of this movement, beginning at measure 75, is an attempt to symbolize the multifarious nature of love. The initial symbolism is the simulated tuning of the orchestra, representing the striving for unity. Against the "tuning" in the strings, the first oboe states the "Amelia motive" which is answered by the first horn. The English horn then intones the "fate motive," the first five tones of RI_8 (Set Complex A), which is imitated in all eleven transpositions by various wind instruments. Against this sound complex of "tuning" and overlapping motives, the first flute, first clarinet, first trombone, fourth horn and first oboe interject quotations from famous works concerning ill-fated love. There is a dissolution of all this activity into the indeterminant measure (m. 94), out of which the first horn emerges with a final pronouncement of the "fate motive", from RI_{10} of Set Complex A. The movement ends with the unanswered question in the strings and celesta.

Sixth Movement: Marvin, Amelia and Lymon; the Fight

This movement represents a summation of the entire drama. It is in sonata form and divides into six dance episodes:

Exposition (mm. 1-146)

- (1) Theme I (mm. 1-40) - Marvin Macy returns from prison.

Transition (mm. 40-59)

- (2) Theme II (mm. 60-94) - A flashback to the brief and unhappy marriage of Marvin and Amelia.

- (3) Closing Section (mm. 95-146) - Lymon, at first ludicrously, then aggressively, tries to capture the attention and favor of Marvin.

Development (mm. 147-218)

- (4) Evolution of the love triangle among the three principal characters; the fight between Amelia and Marvin begins at measure 181; at the close of the development (mm. 216-218) Amelia gains the advantage.

Recapitulation (mm. 219-333)

- (5) Reprise of Theme I (mm. 219-252) - The fight continues; at measure 249, Lymon leaps into the fray, and Amelia is overcome.

Transition (mm. 253-265)

- (6) Reprise of Theme II (mm. 266-333) - Amelia is left alone and desolate; the final stretto, beginning at measure 294, builds Amelia's 5-note motive to a climax at measure 311. In this closing dance sequence, Amelia could be joined by members of the corps in a symbolic expression of the ultimate, all-encompassing tragedy.

The opening theme, containing Marvin's motive (b), makes use of I_0 of Set Complex A. Against the theme, initially stated in the violins, the horns carry a dissonant, closed-chord accompaniment utilizing the combinatorial aspect I_6 . The theme is elaborated and extended through two set transpositions, I_1 (mm. 12 ff.) and I_3 (mm. 25 ff.), before dissolving into the transition (mm. 40-59), which is based on P_5 .

The Andante Tranquillo section (Theme II - mm. 60-94) exploits the Amelia motive in various aspects of Set Complex B: beginning with I_3 in the violins, violas and cellos; and continuing with P_6 in the clarinet and oboe, as well as in the double bass, pizzicato. At measures 76 and 77, the horn and English horn enter, respectively, with P_9 .

The Closing Section (mm. 95-146) returns to Set Complex A, beginning with I_4 , in trombones and tuba, and P_9 in clarinet and bassoons. The aggregates of both rows are completed by the violins and timpani. As the section builds, P_9 becomes the basis of the entire texture. Note the trichord re-orderings employed in the statements of Lyman's motive (mm. 110 ff.), all taken from P_9 : the first trumpet makes the initial full statement of the motive with the second trichord; the second flute and second oboe follow with trichord (3), first flute and piccolo with (4), and second horn with (1). These four

initial entries are in original pitch order. Succeeding statements of the motive, however, find the trichords re-ordered.

A further pitch re-ordering occurs in the three flutes at the beginning of the Development (mm. 147 ff.). The three instruments interchange the four trichords of P_9 (Set A), each trichord re-ordered. Beginning in m. 165, cellos and basses state Marvin's motive (b) from I_7 , followed by an ostinato on motive (a) in the piano, using the first hexachord of P_0 . The English horn enters (m. 169) with Amelia's motive (d) from P_5 of Set B, followed by Lymon's motive (c) in the oboe from P_6 of Set A. This sequence of events is then repeated, transposed and with a change in instrumentation.

Beginning with the stretto (mm. 181 ff.), when the fight commences, the development deals primarily with Marvin's motive (b), with occasional interjection of Lymon's motive (c). Amelia's motive (d) does not enter until m. 209, when it rises up in the bass to be echoed by four horns in mm. 216-218.

The Recapitulation, beginning at m. 219, brings a more agitated and climactic return of the first theme, again using I_0 of Set A. This culminates with Amelia's defeat, announced by horns, trombones, and trumpets in mm. 249-252.

After the brief transition, Amelia's motive receives expanded treatment in various transpositions, beginning with P_2 (Set B) in the violas at m. 271. The final stretto (mm. 295 ff.) alternates prime and inversion aspects of Set B with each statement of the motive, beginning, for example, with I_9 in the bass clarinet and first bassoon, followed by P_{10} in the second bassoon and contrabassoon, then I_8 in the third trombone, and so on. There are seven entries of the primes and seven entries of the inversions, climaxing with the horn, trumpet and flute statement of the motive on P_7 beginning at m. 310. The work closes with a return to the same atmosphere in which it began. The germinal motive (a) receives its final inversion in the closing notes of the English horn.

VITA

Edwin Armistead Freeman was born in Spartanburg, S.C., May 2, 1928. He received the Bachelor of Science degree in Civil Engineering at Clemson University in 1949, the Bachelor of Music degree at Louisiana State University in 1954, and the Master of Arts degree at Columbia University in 1968. In the summers of 1955 through 1958 he was a student of conducting at Ecole Monteux in Hancock, Maine. From 1959 to 1965 he was on the administrative staff of Columbia University, and, from 1965 to 1969, he was Director of the High School and Chairman of the Program in the Arts at the Dalton School, a private day school in New York City. In 1969, he joined the faculty of Clemson University, where he is currently Assistant Professor of Music.

In 1955, he was winner of an award in Student Composers Radio Awards, sponsored by Broadcast Music, Inc., for an orchestral work entitled Fantasy on a Ground.

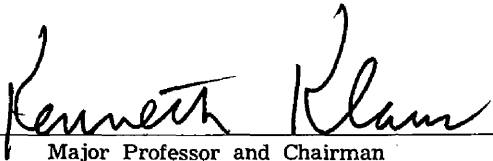
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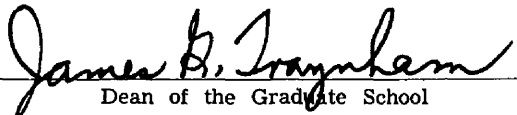
Candidate: Edwin Armistead Freeman

Major Field: Music


Title of Thesis: Amelia An Orchestral Score for a Ballet in Six Movements


Approved:


Major Professor and Chairman

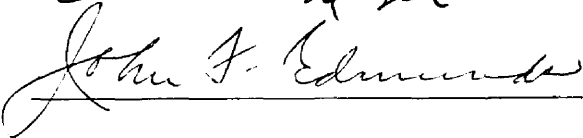

Dean of the Graduate School

EXAMINING COMMITTEE:









Date of Examination:

March 17, 1976

AMELIA

An Orchestral Score for a Ballet
in Six Movements

VOLUME II

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Edwin Armistead Freeman
B.S., Clemson University, 1949
B. Music, Louisiana State University, 1954
M.A., Columbia University, 1968
May, 1976

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59676
1908
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INSTRUMENTATION

- 3 Flutes (3rd doubling Piccolo)
- 2 Oboes
- 1 English Horn in F
- 2 Clarinets in B^b
- 1 Bass Clarinet in B^b
- 2 Bassoons
- 1 Contrabassoon

- 4 Horns in F
- 3 Trumpets (1st in B^b and C ; 2nd and 3rd in B^b)
- 3 Trombones (2 Tenor; 1 Bass)
- 1 Tuba

- Timpani (1 - 23"; 2 - 25"; 1 - 28")
- 1 Xylophone
- 1 Snare Drum
- 1 Suspended Cymbal
- 1 Pair Crash Cymbals
- 3 Temple Blocks: High:  Medium:  Low: 
- 1 Harp
- 1 Pianoforte
- 1 Celesta

Strings

595 16
1955
1955

NOTATION SYMBOLS

trings:



Rap with knuckles on belly of instrument.

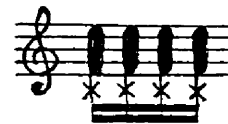


Slap the four strings with the hand.

arp:



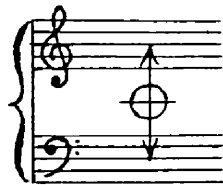
Rap with knuckles on sounding board.



Slap the strings in the approximate pitch vicinity indicated.



"Crushed" glissando within indicated pitch range and in direction indicated by arrow.



Dampen all vibrating strings at the point in time indicated by the symbol.

eneral:

MT

Main theme or motive

ST

Secondary theme or motive

iii

1

Poco piu mosso

[illegible]

1 2
Flutes
or Piccolo 3
1 2
Oboes
or English Horn 3
1 2
Clarinets
or Bass Clar. 3
1 2
Bassoons
or Contr. Bass. 3
Horns
1 2
Trumpets 3
1 2
Trombones 3
Tuba
Percussion
Harp
Violins
Violoncello
Double Basses
Basses

mf *p* *espr.* *p*

mf p subito

1 2
Flute
or Piccolo

1 2
Oboe
or English Horn

1 2
Clarinet
or Bass Clar.

1 2
Bassoon
or Contr. Bass.

Horn

1 2
Trumpets

1 2
Trombones

Tuba

Baritone

Harp

Violin

2nd Violin

Viola

Cello

Bass

mf

p

mf

espr.

mp

f

Solo

Tutti

div.

mp

pizz.

mf

mp

1
2
Flute
or Piccolo

1
2
Oboe
or English Horn

1
2
Clarinet
or Bass Clar.

1
2
Bassoon
or Contr. Bass.

Horn

1
2
Trumpet

1
2
Trombone

Tuba

Cymbal

Snare

Bass

Violin

Viola

Cello

Double Bass

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

40

1. *mp*

Flutes
or Piccolo

Oboes
or English Horns

Clarinet
or Bass Clar.

Saxophones
or Baritone

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

mp *Change D# to D# p*

punta d'arco *trem.* *simile*

Violins

Violoncello

Violas

Cellos

Basses

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets
or Bass Clar.

1
2
Bassoons
or Contr. Bass

Horns

1
2
3
4
Trumpets

1
2
3
Trombones

Tuba

Timpani

Harp

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
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86
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89
90
91
92
93
94
95
96
97
98
99
100

II. Lymon's Entrance

10

Allegro agitato.
(MM $\text{♩} = c. 110$)

Allegro agitato.
(MM $\text{♩} = c. 110$)

Flute
or Piccolo

Oboe
or English Horn

Clarinet
or Bass Clar.

Bassoon
or Contr. Bass.

Horn

(in C)
Trumpet

(in B)
Trumpet

Trombone

Tuba

Bry.
Russian
Timp.

Harp

Celesta

anofin

lira

Viola
senza sordina

Violoncello
senza sordina

Bass

Wood

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets
or Bass Clar.

Bassoon

2
Bassoon

Horns

(in C)
Trumpets
2 & 3

1
2
Trombones

Tuba

Xylo.
or Mallets

Pft.

snare

tom-tom

cymbals

percussion

p
p subito
f
sf
p subito
p subito

[illegible]

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets
or Bass Clar.

1
2
Bassoons

1
2
3
Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

Xylo.
Timp

Pft.

1
2
3
Violins

1
2
3
Violas

1
2
3
Cellos

1
2
3
Double Basses

via sordina

f, *ff*, *p*, *cresc.*

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
3
Clarinets
or Bass Clar.

1
2
Bassoons

Cont. B♭

1
2
3
4
Horns

1
2 + 3
Trumpets

1
2
3
Trombones

Tuba

Sn Dr.
Percussion
Timp.

Pft.

Violins

2nd Violins

Violas

Cellos

Basses

senza sord.

f, *ff*, *p*, *mf*, *pizz.*

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Flutes:** 1 and 2 staves.
- Oboes or English Horns:** 1 and 2 staves.
- Clarinets or Bass Clarinets:** 1 and 2 staves.
- Bassoons:** 1 and 2 staves.
- Horns:** 1, 2, 3, and 4 staves.
- Trumpets:** 1, 2, and 3 staves.
- Trombones:** 1, 2, and 3 staves.
- Tuba:** 1 staff.
- Snare Drum (Sn. Dr.) and Timpani (Timp.):** 1 staff.
- Harp:** 1 staff.
- Strings:** Violins (1 and 2), Violas, Cellos, and Double Basses (labeled as 1st, 2nd, 3rd, and 4th).

The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A rehearsal mark (30) is present at the top of the page. The page is numbered 1 in the top left corner.

1
2
Flutes

3
Piccolo

1
2
Oboes
or
English Horn

1
2
Clarinets
or
Saxophones

1
2
Bassoons
or
T. Bass

Horns

1
2
Trumpets

1
2
Trombones

Tuba

Snare Drum
(Hard mallets)
mf *f* *mp*

Harp
pp sub.

Piano
simile *ppp sub.*

Flute
simile *ppp sub.*

Oboe
simile *ppp sub.*

Clarinet
simile *ppp sub.*

Bassoon
simile *ppp sub.*

Double Bass
ppp sub.

70

Flutes
or Piccolo

Oboes

Clarinets

Bassoons

Horns

Trumpets

Trombones

Tuba

Snare Bk.
Cymbals
Tri.

Harp

Violins I

Violins II

Viola

Violoncello

Double Bass

p, *mf*, *f*, *ff*

simile, *div.*

1 2
 Flutes *a2 ff*
 3
 1 2
 Oboes
 3
 1 2
 Clarinets
 3
 1 2
 Bassoons
 3
 4
 Horns *a2 ff*
 1 2
 Trumpets
 3
 1 2
 Trombones
 3
 Tuba
 Timpani
 Harp
 Change E4 to E#
 Violins
 Violas
 Cellos
 Double Basses
 arco
 p sub. cresc. poco a poco
 arco
 p sub. cresc. poco a poco
 arco
 p sub. cresc. poco a poco
 arco
 p sub. cresc. poco a poco

1
2
Flutes
or Piccolo

1
2
Oboes
mf

1
2
Clarinets
mf

1
2
Bassoons
mp cresc. poco a poco

Horns

1
2
3
Trumpets
ste. mute

1
2
3
Trombones

1
2
3
Tuba

1
2
3
Timp. & Percussion
Timp.

Harp

sempre staccato

1
2
3
Violins
sempre staccato

1
2
3
Violas
sempre staccato

1
2
3
Celli

1
2
3
Basses

1
Flute

2

1
2
Oboe
or
English Horn

1
2
Clarinet
or
E♭ Clar.

3

1
2
Bassoon
or
E♭ Bass

3

2
Horn

1
2
3
Trumpet
(in C)
str. mute

2 + 3
Trombone
(in B♭)
str. mute

1
2
3
Tuba

1
2
3
Timpani

Harp

1
2
3
Violin

4
Viola

5
Cello

6
Double Bass

f al tallone

[illegible]

This is a page from a musical score, likely for a symphony. The page is numbered 10 in the top right corner. It contains staves for various instruments, including Flutes (or Piccolo), Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Harp, Violins, Viola, Cellos, and Basses. The score includes dynamic markings such as *f*, *meno f*, *mf*, *p*, and *mp*. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The page shows the first six measures of the music, with the instruments playing in a coordinated manner. The Flutes and Oboes play a melodic line, while the Clarinets and Bassoons provide harmonic support. The Horns, Trampets, and Trombones play a rhythmic pattern. The Tuba, Timpani, and Harp provide a steady accompaniment. The Violins, Viola, Cellos, and Basses play a melodic line. The page is a high-quality reproduction of a musical score, with clear notation and dynamic markings.

1
2
Flutes
or Piccolo

1
2
Oboes

1
2
Clarinets

1
2
Bassoons
or
Cont. Bass

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

Tmpl Bks
Percussion
Timp.

Harp

Violins

Violas

Celli

Basses

pp *mp* *f* *p*

pp *mp* *pp*

mf *p*

soft sticks *p*

con sord *pp*

pp *pp* *pp* *pp* *pp* *pp*

[illegible]

Meno mosso (MM♩ = c.88)

[illegible]

1
2
Flute
or Piccolo

1
2
Oboe
English Horn

1
2
Clarinet
or Bass Clar.

1
2
Bassoon
or Cont. Bass.

Horn

1
2
Trumpet

1
2
Trombone

Tuba

Percussion

Harp

Violin

2nd Violin

Viola

Cello

Bass

mf *p* *p* *mp* *p* *mp* *p*

p *dim* *ppp*

p *dim* *ppp*

p *dim* *ppp*

p *dim* *ppp cresc* *mf* *p* *p*

p *dim* *ppp*

M *mp cresc*

This is a page from a musical score, likely for a symphony or concert overture. It contains staves for a variety of instruments:

- Flutes** or **Piccolo**: Two staves at the top.
- Oboes**: One staff.
- English Horn**: One staff.
- Clarinets** or **Bass Clar.**: Three staves.
- Bassoons** or **Cont. Bsns.**: Three staves.
- Horns**: Four staves.
- Trumpets**: Three staves.
- Trombones**: Three staves.
- Tuba**: One staff.
- Percussion**: One staff.
- Harp**: One staff.
- Violins**: Two staves.
- Violas**: One staff.
- Cellos**: One staff.
- Basses**: One staff.

The notation includes notes, rests, and dynamic markings such as *p*, *cresc.*, *mf*, *pp*, *dim.*, *mp*, and *f*. There are also some performance instructions like "M.T." and "H.". The page number "10" is visible at the top center.

120

Tempo I.

Flute 1
or Piccolo

Oboe 1
2

Clarinet 1
or Bass Clar.

Bassoon 1
or Cont. Bsn.

Horn

Trumpet 1
2
3

Trombone 1
2
3

Tuba

Percussion

Harp

Violin 1

2nd Violin

Viola

Cello

Bass

mp

Picc.

mp

f

dim.

p

ff

p

mp

p

dim.

mf

p sub. dim.

1. 2. *p* 1. *p* 29

Flutes
Piccolo

Oboes

Clarinet
or
Bass Clar.

Bassoons
or
Cont. Bsns.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Violins

Ind. Violin

Violas

Cellos

Bassos

pp *via sord.* *ppp* *via sord.*

grv *f*

1 2
Flutes

Piccolo

1 2
Oboes

1 2
Clarinets

1 2
Bassoons

2 3 4
Horns

1 2 3
Trumpets

1 2 3
Trombones

Taba

Percussion

Timp.

Harp

Violas

2nd Violins

Violas

Cellos

Basses

Hard stks
p

senza sord. *pizz*
p

senza sord. *pizz*
p

senza sord. *pizz*
p

senza sord. *pizz*
p

III. Rumors

31

Animato ed a battuta (MM $\text{♩} = c. 120$) (10)

Flutes

Oboes

Clar.

B. Clar.

Bassoons

C'b'son

1
2 Horns

1 (in B \flat or C)
2 Trumpets

Percussion

Timp

Piano

Var. I (20)

1
2 Fl.

Cl.

Handwritten musical score for "Var. 2". The score is written for four instruments: Flute 1 (Fl 1), Flute 2 (Fl 2), Clarinet (Cl), and Bassoon (B'shn). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings: *dim* (diminuendo), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *plu f* (pianissimo forte). A circled number "30" is in the top right corner. The notation includes treble and bass staves for each instrument, with notes, rests, and slurs. There are some handwritten annotations and corrections throughout the score.

Handwritten musical score for Flute 1, Flute 2, Clarinet, and Bassoon. The score is on four staves. Flute 1 and 2 parts are in treble clef, Clarinet in treble clef, and Bassoon in bass clef. The music is in 2/4 time and features various dynamics including *f*, *mf*, and *cresc.* A circled number 40 is in the top right corner.

Handwritten musical score for "Var. 3". The score is written on ten staves, including parts for Flute 1 and 2, Oboe, Clarinet, Bass Clarinet, and Bassoon. The music is in 4/4 time and features various dynamics such as *p*, *f*, *mf*, and *ff*. A circled number "50" is visible in the top right corner.

Var. 4 (60)

Fl.

Ob.

Cl.

B. Cl.

B'ssn.

C'b'ssn.

mp

f

mp

p

mf

p

f

cresc.

M

(70)

Fl.

Ob.

Cl.

B'ssn.

C'b'ssn.

mp

mf

ff

f

cresc.

ff

Fl

Ob. I

B. Cl.

B. ssn

C. b. ss'n

Hn 1

Hn 2

Tpt. 1

ff *dim.* *p*

mf *f* *dim.* *p*

p *mf* *dim.* *p*

mf *dim.* *sti. muta* *f*

1. in B^b

80 Var. 5

Ob. I

Cl.

C. b. ss'n

Hn 1

Hn 2

Tpt. 1

ff *f* *mf*

mp *f* *mp* *mf*

p *mf*

ff *f*

(90)

Ob.

Cl.

B'ssn

C'b'ssn

1. Hn

2. Hn

Tpt. 1

Var. 6 (100) (M = —)

Fl.

Picc.

Ob.

Cl.

B'ssn

C'b'ssn

1. Hn

2. Hn

Pft.

110

Fl

Picc.

Ob.

Cl.

B'ssn.

C'b'ssn.

Hn.

Timp.

Perc.

mf

p

f

mp

Hard Strk.

gva

M

Var. 7 (120)

Cl.

Bassn.

C'b's's'n

Hn

Timp

Pit

(130) *dim.*

Cl

Bsn

C'bassn.

Hn 1

Hn 2

Tpt 1

Tpt 2

Timp

Pft

senza sord *1 in C* *M* *f*

gva *dim.*

Var. 8 (140)

Cl 1

B Cl.

B'ssn

C'bassn

Hn 1

Hn 2

Tpt 1

Tpt 2

Xylo

Timp

Pft

mf *p* *mf*

B Cl

B'ss'n

C'b'ss'n

1 Hn

2 Hn

(c) 1 Tpt

2 Tpt

Xyla

Timp

Pft

mf

mf

Handwritten musical score for "Var. 9" starting at measure 150. The score is for a large orchestra and includes parts for Piccolo Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Xylophone, and Timpani. The music is in 2/4 time and features various dynamics such as "dim.", "p", "f", and "fz". The score is written on multiple staves with various musical notations including notes, rests, and articulation marks.

[illegible]

170

1. Picc
Fl
2
Ob
Cl.
B Cl
B'ssn
C' bass'n
Hn
2
(C) Tpt
2
Xylo
Timp
Pft

p *cresc.* *ff*

IV. Amelia

42

Adagio (MM ♩ = c. 66)

1 2
Flutes
or Piccolo

1 2
Oboes
or English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Contr. Bass

Horns

1 2
Trumpets

1 2
Trombones

Tuba

Percussion

Harp

Tuning. C⁴ D⁴ E⁴ F⁴ G⁴ A⁴ B⁴

Violins
Div. a 2

2nd Violin

Violas

Cellos

Basses

(C)

Flutes
or Piccolo

Oboes
or English Horn

Clarinet
or Bass Clar.

Bassoons
or Cont. Bsns.

Horns

Trumpets

Trumbones

Tuba

Percussions

Harp

Change D^b to D[#], B to B^b

Violins

2nd Violin

Violas

Cellos

Basses

1
2
Flutes
or Piccolo
3
1
2
Oboes
or English Horn
3
1
2
Clarinets
or Bass Clar.
3
1
2
Bassoons
or Contr. Bass
3

Horns
1
2
Trumpets
3
1
2
Trombones
3
Tuba

Percussion

Harp

Violins
Violoncello
Double Bass

Violins
Violoncello
Double Bass

trém.
p sub. cresc.
p sub. cresc.
p cresc.
Vc. 1. spr. mf
p sub. cresc.
Vc. 2. & Cb.
1/2 Cb. pizz.
f cresc.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Harp, Violins, Viola, Cello, and Basses. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score is arranged in a standard orchestral format, with the woodwinds and strings in the upper staves and the brass and percussion in the lower staves. The page is numbered '1' in the top left corner.

1
2
Flutes
or Piccolo

1
2
Oboes
English Horn

1
2
Clarinets
Bass Clar.

1
2
Bassoons
or Cont. B.s.

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

Percussion

Harp

1
2
Violins

Viola

Cello

Double Bass

simile

pizz *f* *p*

pizz *f* *p*

pizz *mf* *p*

pizz *mf* *p*

f

mp *f* *p*

mf *mf* *mp*

f *f* *mf* *mf*

1 2
Flute
or Piccolo

1 2
Oboe
English Horn

1 2
Clarinet
and Clar.

1 2
Bassoon
or ...
and Bass.

Horn

1 2
Trumpet

1 2
Trombone

3

Taba

Percussion

Harp

Change G to G^b

1 2
Violin

Violon

Cello

Bass

pizz *mf* *p* *pizz* *mf* *p* *pizz* *f* *p* *simile* *cresc* *simile*

cresc *ff*

49

This page of the musical score, numbered 49, contains staves for the following instruments:

- Flutes:** Fl. 1, 2, 3 (Piccolo). Dynamics include *p*, *ff*, and *mp*.
- Oboes:** Oboe 1, 2, 3 (English Horn). Dynamics include *p* and *ff*.
- Clarinets:** Clarinet 1, 2, 3 (Bass Clarinet). Dynamics include *p* and *ff*.
- Bassoons:** Bassoon 1, 2, 3 (Contrabassoon). Dynamics include *p* and *ff*.
- Horns:** Horn 1, 2, 3. Dynamics include *p* and *ff*.
- Trumpets:** Trumpet 1, 2, 3. Dynamics include *p* and *ff*.
- Trumpet:** Trumpet 4. Dynamics include *p* and *ff*.
- Tuba:** Tuba. Dynamics include *p* and *ff*.
- Percussion:** Low Temple Bk. (Hard mallet). Dynamics include *f*.
- Harp:** Harp. Dynamics include *p*, *f*, *ff*, and *mf*. A note indicates "All 1/8-notes equal value".
- Violins:** Violin 1, 2. Dynamics include *p*, *f*, and *ff*. A note indicates "arco espr. M".
- Viola:** Viola. Dynamics include *p*, *f*, and *ff*. A note indicates "arco espr. M".
- Cellos:** Cello 1, 2. Dynamics include *p*, *f*, and *ff*. A note indicates "arco".
- Basses:** Bass 1, 2. Dynamics include *p*, *f*, and *ff*. A note indicates "arco".

40 *simile*

1
Flutes 2 + 3
mp

1
2
Oboes or English Horn
mp

1
2
3
Clarinets or Bass Clar.
mp

1
2
3
Bassoons or Contr. Bass.
mp

1. ST
Horns
mf

1
2
3
4
Trumpets

1
2
3
Trombones

Tuba

Percussion

Harp

Violins
f

2nd Violins

Violas

Cellos

Basses
sempre mf

p cresc.

1
2
Flutes

p cresc. NT
3. to picc. *mf cresc.*
Piccolo

p cresc.
1
2
English Horn
Clarinet

p cresc.
1
2
Bassoons
or
Cont. Bsns.

mp cresc.
Horns

1
2
3
Trumpets

1
2
3
Trombones

Taba

Percussion

Harp
mp cresc. *f*

mf cresc.
Violins

mf cresc.
2nd Violin

mf cresc.
Violas

cresc.
Cellos

cresc.
Basses

dim. *p* *pp* *mp* *pp* *pp* *ff* *dim.* *p* *dim.* *mp* *Change F^b to F[♯]*

1
Flutes

2

Piccolo

English Horn

1
Clarinets

2

1
Bassoons
or
Cont. Bsns.

2

3

Horns

1
Trumpets

2

3

1
Trombones

2

3

Tabla

Percussion

Harp

Violins

2nd Violins

Violas

Cellos

Basses

50

Rit.

1 2
Flutes
or Piccolo

1 2
Oboes
English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. B^n.

1 2
Horns

1 2 3
Trumpets

1 2 3
Trombones

1
Tuba

Percussion

Harp
B^b to B^b

Violins
f p moreno's

2nd Violins

Viola
f p moreno's

Cellos

Basses
f p moreno's

V. Gathering at the Café

54

Allegro (MM $\text{♩} = c. 116$)

Allegro (MM J = c. 116)

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinet
or Bass Clar.

1
2
Bassoons
or Euph.

Horns

(1 in B \flat)
2
3
Trumpets

1
2
3
Trombones

Tuba

Timpani

Celeste

Piano

Violins

2nd Violins

Violas

Cellos

Basses

10

Flutes
or Piccolo

Oboes

Clarinets

Bassoons
or
Cont. Bass

Horns

Trumpets

Trumbones

Tuba

Xyl.
Percussion
Timp

Pft

Violins

2nd Violin

Violas

Cellos

Basses

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets

1
2
Bassoons

1
2
Horns

1
2
3
Trampets

1
2
3
Trombones

Tuba

Xyl
Percussion

Pft.

Violins

2nd Violin

Viola

Cello

Basses

This is a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each with its own staff. The instruments listed on the left side of the page are:

- Flutes (1, 2)
- Oboes (1, 2) or English Horn
- Clarinets (1, 2) or Bass Clar.
- Bassoons (1, 2) or Cont. B. Sph.
- Horns
- Trumpets (1, 2, 3)
- Trombones (1, 2, 3)
- Tuba
- Percussion (Timp)
- Pft. (Piano)
- Violins (1, 2)
- Viola
- Cello
- Bass

The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). There are also some handwritten annotations and markings, such as "28" and "gtr" in the Percussion section, and "F.H." and "B.C." in the Oboe and Bass Clarinet sections respectively. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes, Piccolo, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Piano, Violins, Viola, Cello, and Basses. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *arco* (arco). The score is organized into systems, with each instrument or group of instruments having its own staff. The page number 13 is visible in the upper right corner.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include Flutes (Flauto), Oboes (Oboe), English Horn (Corno Inglese), Clarinets (Clarinete), Bass Clarinet (Clarinete Basso), Bassoon (Fagotto), Bassoons (Fagotti), Contrabassoon (Fagotto Contrabbasso), Horns (Corno), Trumpets (Tromba), Trombones (Trombone), Tuba (Tuba), Percussion (Percussion), and Strings (Violins, Viola, Violoncello, Contrabbasso).

The score includes various musical notations, including notes, rests, and dynamic markings. Key dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). There are also markings for *Hard str.* (Hard strings) and *Tuba (1st)*.

The score is written in a single system, with the instruments grouped together. The notation is in a standard musical format, with a key signature of one sharp (F#) and a time signature of 4/4.

poco rallentando.....Meno mosso (40) (MM $\text{♩} = c. 100$)

1 2
Flutes *ff*

1 2
Oboes *mf dim* *pp* *mf* *p* *mf*

1 2
Clarinets *mf dim* *pp*

1 2
Bassoons *mf dim* *pp*

Horns

1 2 3
Trumpets *ff*

1 2 3
Trombones

Tuba

S. Cym.
Percussion *ff*

Violins *ff*

2nd Violin

Violas *ff*

Cellos

Basses

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Violins, 2nd Violins, Viola, Cello, and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The score is organized into systems, with each instrument or group of instruments having its own staff. The page is numbered '1' in the top left corner.

1
2
3
Flutes
or Piccolo
mp *mf* *mp*

1
2
3
Oboes
or English Horn

1
2
3
Clarinets
or Bass Clar.

1
2
3
Bassoons
or Cont. Bass.

1
2
3
4
Horns

1
2
3
Trumpets

1
2
3
Trombones

1
2
3
Tuba

Percussion

Violins

1st Violins

Violas

Cellos

Basses

p *simile* *p* *simile* *p* *simile*

Poco rit. - - - - - *A tempo*

64

1
2
Flute
or Piccolo

1
2
Oboe
or English Horn

1
2
Clarinet
or Bass Clar.

1
2
Bassoon
or Cont. Bsns.

Horn

1
2
Trumpet

1
2
Trombone

Tuba

1
2
Percussion

Celesta

1
2
Tollas

1
2
Violin

Viola

Cello

Bass

f

pp

mf

mp espr

mf

leggio 1^o sul G

p

f p sub. lo.

sim

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horns

1
2
3
Clarinets
or Bass Clar.

1
2
3
Bassoons
or Cont. Bsns.

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tube

Percussion

Violins

2nd Violins

Violas

Cellos

Basses

mf

l. espr.
mf

l. espr.
mp

mf

mp

leggio 1^a
p

leggio 1^a
p

simile

simile

Ancora meno (MMJ = c. 88)

[illegible]

(80)

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets
or Bass Clar.

1
2
Bassoons
or Cont. Bass.

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

Percussion
Hard Strs
Timp
sempre p

Vn 1
simile

Vn 2
simile

Violas
simile

Vc
simile

Cb
simile

Handwritten notes: *p*, *mf*, *mp*, *mf*, *sempre p*, *simile*, *Hand Strs*, *1.*

1
2
Flutes
or Piccolo

1
2
Oboes

English Horn

1
2
3
Clarinets
or Bass Clar.

1
2
Bassoon
or Cont. B♭

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

Percussion
Timp.

gva

Vn 1

Vn 2

Violas

Vc

Cb.

mp *f* *pp* *f* *mp* *mf* *p* *mf* *p*

90

Flutes 2 + 3

Oboes or English Horn

Clarinets or Bass Clar.

Bassoon 1

Bassoons or Contr. Bsns.

Horns

Trumpets

Trombones

Tuba

Timp.

Vn. 1

Vn. 2

Violas

Vc.

Cb.

Handwritten musical score for page 90, featuring various instruments and dynamic markings.

1
Flutes

1
2
Oboes
or
English Horn

1
2
Clarinets
Bass Clar.

2
Bassoons
Cont. B. S.

Horns

1
2
3
Trumpets

1
2 + 3
Trombones

Tuba

Percussion
Timp.

grv

Vn 1

Vn 2

Violas

Vc

Cb

p

mf

pp

dim.

pp

72

[illegible]

VI. Marvin, Amelia and Lymon; the Fight

73

Allegro molto (MMJ = c. 126)

Flute 1
or Piccolo

Oboe 1
or English Horn

Clarinet 1
or Bass Clar.

Bassoon 1
or Cont. Bass

Horn 1
2
3
4

Trumpet 1
2
3

Trombone 1
2
3

Tuba

Perussion
Timp

Harp

Piano

Violins

2nd Violin

Violas

Cellos

Basses

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets
or Bass Clar.

1
2
Bassoons
Cont. B'n.

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

1
2
Percussion

1
2
Harp

Violins

2nd Violin

Violas

Cellos

Basses

[illegible]

30

f cresc

ff

Flutes 1 2 3

Oboes or English Horns 1 2 3

Clarinets 1 2

Bass Clar. 1 2

Bassoons 1 2

Cont. Bsns. 1 2

Horns 1 2 3

Trumpets 1 2 3

Trumbones 1 2 3

Tuba

Percussion

Timp.

Pft

simile

cresc

ff

cresc

ff

non divisi

ff

non divisi

Violins

2nd Violins

Violas

Cellos

Basses

1 2
Flutes

1 2
Oboes
of English Horn

1 2
Clarinet
Bass Clar.

1 2
Bassoons
Contr. B. S.

Horns

1 2
Trumpets

1 2
Trombones

Tuba

Percussion
Timp

Pft.

Violins

2nd Violin

Viola

Cello

Bass

dim

pp

78

1. Solo

50 tempo rubato

Flutes
or Piccolo

Oboes
or English Horn

Clarinet
or Bass Clar.

Bassoons
or Cont. Bsns.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Violins

2nd Violin

Violas

Cellos

Basses

pp poco a poco dim

ppp

Flute 1 2 *mf* *mp* *p* *dim* *rallentando*

Oboe or English Horn 1 2 3

Clarinet or Bass Clar. 1 2 3

Bassoon or Cont. B♭ 1 2 3

Horn

Trumpet 1 2 3

Trombone 1 2 3

Tube

Percussion

Harp

Violins

2nd Violin

Viola

Cello

Bass

Detailed description: This is a page from a musical score, page 79. It features a single melodic line for the Flute 1 and 2 parts, which begins with a *mf* (mezzo-forte) dynamic and gradually decreases through *mp* (mezzo-piano), *p* (piano), and *dim* (diminuendo) to a *rallentando* tempo. The melody is written in a treble clef with a key signature of one flat. The rest of the page consists of empty staves for various other instruments: Oboe or English Horn, Clarinet or Bass Clarinet, Bassoon or Contrabass, Horn, Trumpet, Trombone, Tube, Percussion, Harp, Violins, 2nd Violin, Viola, Cello, and Bass. The staves are arranged in a standard orchestral layout, with woodwinds and brass in the upper half and strings in the lower half.

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets
or Bass Clar.

1
2
Bassoons
or Contr. Bsn.

1. Solo
Horns

1
2
3
Trumpets

1
2
3
Trombones

1
2
3
Tuba

Percussion

Harp

Violin

2nd Violin

Viola

Cello

Bass

pp subito
pp subito
pp subito
pp subito
pp subito
pizz nlp
pizz mf
pizz
ppp
ppp
ppp
ppp
ppp
p

E.H. Solo
mp
mf
p

p
mp
mf
p

p
mf
p
mf
p

1
2
Flutes
or Piccolo

1
2
Oboes

English Horn

1
2
Clarinets
or Bass Clar.

1
2
Bassoons
or Cont. Bass.

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tab.

Percussion

Harp

Violins

2nd Violins

Violas

Cellos

Basses

pp cresc. *f* *p* *mf* *p* *pp*

pp cresc. *f* *p* *mf* *p* *pp*

pp cresc. *f* *p* *mf* *p* *pp*

pp cresc. *f* *p* *mf* *p* *pp*

f *f* *f* *f* *f* *dim.* *pp*

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments. The instruments listed on the left include Flutes (1, 2), Oboes (1, 2), English Horn (3), Clarinets (1, 2), Bass Clarinet (3), Bassoons (1, 2), Contrabassoon (3), Horns, Trumpets (1, 2), Trombones (1, 2), Tuba, Percussion (Timp.), Harp, Violins (1, 2), Viola, Cello, and Basses. The score includes dynamic markings such as *mf*, *cresc.*, *f*, *senza sord.*, and *pizz.*. The music is written in a standard musical notation with notes, rests, and other musical symbols. The page is numbered 1 in the top left corner.

110

mf

Picc *mf*

Flutes 1 & 2 *mf*

Oboes or English Horn 1 & 2 *p*

Clarinets or Bass Clar. 1 & 2

Bassoons or Contr. Bass. 1 & 2

Horns 1 & 2 *mf*

Trumpets 1 & 2 *f*

Trumpets 3 & 4 *p*

Trombones 1 & 2 *f*

Trombones 3 & 4 *f*

Tube *f*

Crash Cym

Perceussion

Timp

Barp

corde sempre marcato

Violins *arco* *f*

2nd Violins *arco* *f*

Violas *arco* *f*

Cellos *arco* *f*

Basses *arco* *f*

120

Picc. Fl.
Flutes

P *mf* *mp* *p*

Oboes
or English Horn

Clarinets
or Bass Clar.

B.C. *mf* *f* *mf*

Bassoons
or Cat. Bass.

C.B. *mf* *f* *mf*

Horns

Trumpets

mp *mp*

Trabones

Taba

Percussions
Timp

pp poco a poco cresc.

Harp

Violins

2nd Violins

Violas

Cellos

Basses

piu f *f*

Instrumentation:

- Picc. + Fl. 1
- Flutes 2
- Oboes 1
- English Horn 2
- Clarinets 1
- Bass Clar. 2
- Bassoons 1
- Contr. Bsn. 2
- Horns 1
- Trumpets 2
- Trombones 1
- Tuba
- Percussion
- Timpani
- Harp
- Violins
- 2nd Violin
- Viola
- Cello
- Double Bass

Key Musical Elements:

- Flutes:** Piccolo part with rapid sixteenth-note passages. Flute 1 has a melodic line with dynamics *mp*, *f*, *mf*, *f*, *mf*.
- Oboes/English Horn:** Oboe 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Clarinets:** Clarinet 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Bass Clarinet:** Bass Clarinet 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Bassoons:** Bassoon 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Contrabassoon:** Contrabassoon 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Horns:** Horn 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Trumpets:** Trumpet 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Trombones:** Trombone 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Tuba:** Tuba 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Percussion:** Percussion 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Timpani:** Timpani 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Harp:** Harp 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Violins:** Violin 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- 2nd Violin:** 2nd Violin 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Viola:** Viola 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Cello:** Cello 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.
- Double Bass:** Double Bass 1 has a melodic line with dynamics *mf*, *f*, *mf*, *f*, *mf*.

(130)

mp cresc. *f* *pp* *cresc. poco a poco*

Picc.
+ Fl. 1
Flutes

1
2

Oboes
or
Engl. & Horn

1
2

Clarinet
Bass Clar.

1
2

Bassoons
Cont. B. & S.

cresc. *ff*

Horns

mp cresc. *f* *ff* *pp* *pp cresc. poco a poco*

1
2
3

Trumpets

1
2
3

Trumpet

1
2
3

Timpani

f *ff*

Harp

cresc. *ff*

Violins

cresc. *ff*

2nd Violins

cresc. *ff* *p cresc. poco a poco*

Violas

cresc. *ff* *p cresc. poco a poco*

Cellos

cresc. *ff* *p cresc. poco a poco*

Basses

cresc. *ff* *p cresc. poco a poco*

8

poco a poco cresc.

simile

mp

mf cresc.

f

ff

Allegro

Picc. 1

Flutes 2

Oboes 1

or English Horn 2

Clarinet 1

Bass Clar. 2

Bassoon 1

Cont. Bass. 2

Horns 1

Trumpets 2

Trombones 3

Tuba

Percussion

Timp.

Harp

Violins

2nd Violins

Violas

Cellos

Basses

Score for orchestra and strings, measures 140 to 145. The score includes parts for Percussion (Perc.), Oboes (Oboes), English Horn (English Horn), Clarinets (Clarinets), Bass Clarinet (Bass Clar.), Bassoons (Bassoons), Contrabassoon (Cont. B's'n.), Horns (Horns), Trumpets (Trumpets), Trombones (Trombones), Tuba (Tuba), Cymbal (Cymbal), Percussion (Percussion), Timp (Timp), Harp (Harp), Violins (Violins), 2nd Violins (2nd Violins), Violas (Violas), Cellos (Cellos), and Basses (Basses).

Dynamic markings include *p* (piano), *ff* (fortissimo), *f* (forte), *non div* (non diviso), and *Susp. Cem (Hard 5/8)* (Suspension, Cymbal, Hard 5/8).

The score is written in 5/8 time. The key signature is one sharp (F#).

Measures 140 to 145 show a complex orchestral texture with various instruments playing different rhythmic patterns and dynamics. The percussion section includes cymbals, snare, and tom-toms. The woodwinds and brass sections provide harmonic support and melodic lines. The strings play a steady rhythm, with the violins and violas often playing in unison or octaves.

Handwritten musical score for a full orchestra, page 150. The score is written for the following instruments:

- Flutes (1, 2, 3) or Piccolo
- Clarinet (1, 2, 3) or Bass Clar.
- Bassoons (1, 2, 3) or Contr. Bsns.
- Horns
- Trumpets (1, 2, 3, 4)
- Trumpets (1, 2, 3)
- Timpani
- Side Drum
- Percussion
- Harp
- Violins (1, 2)
- 2nd Violin
- Viola
- Cello
- Bass

Key markings and annotations include:

- pp** (pianissimo) at the beginning of the Flute and Piccolo parts.
- mp** (mezzo-piano) in the Side Drum part.
- Change to Flute** written in the Flute part.
- without snares** written above the Side Drum part.
- Solo** written above the Viola part.
- sul G** (sul G-clef) written above the Viola, Cello, and Bass parts.
- sul C** (sul C-clef) written above the Viola, Cello, and Bass parts.
- gliss** (glissando) written above the Viola, Cello, and Bass parts.

160

Flutes

1

2

3

Clarinet

or Bass Clar.

1

2

3

Bassoon

or Cont. Bass

1

2

3

Horns

1

2

3

Trumpets

1

2

3

Trunchones

1

2

3

Tuba

Sn Drum

Percussion

Pf

Violins

2nd Violin

Violas

Cellos

Basses

p

f

pp

mf

f

gliss

mf

mf

1
2
Flutes
or Piccolo

1
2
3
Oboes
or English Horn

1
2
3
Clarinets
or Bass Clar.

1
2
3
Bassoons
or Contr. Bass

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tabla

Sn Drum
Percussion

Pftr
pp *ura corda*
Ped. ** Ped* *without pedal* *mf*

Violins

2nd Violin

Violas

pp

tutti

Detailed description: This is a page of a musical score, page 93. It contains staves for various instruments. The top section includes Flutes (or Piccolo), Oboes (or English Horn), Clarinets (or Bass Clar.), Bassoons (or Contr. Bass), Horns, Trumpets, Trombones, and Tabla. Below these are the Sn Drum and Percussion staves. The Pftr (Pianoforte) staff has a melodic line starting with a *pp* (pianissimo) dynamic, marked *ura corda*, and includes pedal markings: *Ped.*, ** Ped*, and *without pedal*, followed by a *mf* (mezzo-forte) section. The bottom section includes Violins, 2nd Violin, and Violas. The 2nd Violin staff starts with a *pp* dynamic. The Viola staff has a *tutti* marking. The score is written in a standard musical notation with various clefs and time signatures.

170

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

Horns

Trumpets

Trumpets

Tuba

Percussion

Pft

Violins

2nd Violin

Violas

Cellos

Basses

mp

cresc.

1 Solo

p

mf

p

pp

poco cresc

p

mf

p

1. Solo

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Violins

2nd Violin

Viola

Cellos

Basses

mf *pp* *1. Solo* *mf* *pp* *13* *1. Solo* *mp* *poco*

The musical score is written for a full orchestra. The top section includes Flutes or Piccolo, Oboes or English Horn, Clarinets or Bass Clar., and Bassoons or Cont. Bass. The middle section includes Horns, Trumpets, Trombones, Tuba, Percussion, and Harp. The bottom section includes Violins, 2nd Violin, Viola, Cellos, and Basses. The Flutes and Clarinets have a '1. Solo' instruction. The Bassoons have a '13' marking. The Basses have a '1. Solo' instruction. Dynamic markings include *mf*, *pp*, *mp*, and *poco*. The score is written in 2/4 time and features a variety of musical notations including notes, rests, and slurs.

f marc.
a2 gra

Flute
or Piccolo

Oboe

Clarinet

B. Clar.

Bassoon
and
Cont. Bass.

Horn

Trumpet
1. Str. mute
2. Solo
3. *p* *f* *p*

Truba
1
2
3

Tuba

Percussion

Harp

Violin

2nd Violin

Viola

Cello

Bass

f marc.
tutti
f marc.
f marc.

[illegible]

f *gr* *p* *ff* (200)

Flutes 1 2
Oboes 1 2
Clarinets 1 2
B. Clar.
Bassoons and Contr. Bsns.
Horns
Trumpets 1 2 3
Trombones 1 2 3
Tuba
Susp. Cym.
Percussion
Timp.
Pit.
Violins
2nd Violin
Viola
Cello
Bass

f *p* *ff* *f* *mf* *mf*

1. senza sord *2. Str. mute* *Str. mute*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Percussion, Piano, Violins, Viola, Cello, and Basses. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'via sord' (via sordina). The score is organized into systems, with each instrument or group of instruments having its own staff. The page is numbered '1' in the top left corner.

mf cresc.

≈ 100

210

[illegible]

Handwritten musical score for Violins, 2nd Violins, Violas, Cellos, and Basses. The score is in 4/4 time and features various dynamics and articulations. The Violins part starts with a *p cresc* marking and includes *simile* and *non div* markings. The 2nd Violins part starts with a *p cresc* marking and includes *simile* and *div* markings. The Violas part starts with a *p cresc* marking and includes *simile* and *div* markings. The Cellos and Basses part starts with a *p cresc* marking and includes *simile* and *div* markings. The score is written on five staves with various musical notations including notes, rests, and dynamic markings.

Molto allargando

A tempo ^{ritardando} e furioso

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass

Horns

Trampets

Trombones

Tuba

Crash Cym
Percussion

Pft.

Violins

2nd Violins

Violas

Cellos

Bassoon

1. Change to C

1. Str. mute

2. Str. mute

non d.

230

Flutes
or Piccolo

Oboes
English Horn

Clarinets
Bass Clar

Bassoons
Cont. Bsn

Horns

Trumpets
Trombones

Tuba

Percussion

Pft

Violins
2nd Violin
Violas
Cello
Bass

[illegible]

1 2
Flutes

1 2
Oboes

English Horn

1 2
Clarinets

Bass Clar.

1 2
Bassoons

Cont. Bsns.

1 2
Horns

3 4

1
Trumpets

2 3

1 2
Trombones

3

Tuba

Percussion

Timp

Harp

via sordino

soft sng

p cresc.

p subito cresc.

Violins

2nd Violins

Violas

Cellos

Basses

p subito cresc.

a2

p cresc. molto

mp cresc. molto

p cresc. molto

p cresc. molto

p cresc. molto

mp cresc. molto

p cresc. molto

p cresc.

p subito cresc.

p subito cresc.

105

ff (250) Allargando... a tempo

Flutes

Oboes

English Horn

Clarinets

Bass Clar.

Bassoons

Cont. B. in B.

Horns

(in C) 1

Trumpets

2

3

Trumbones

1

2

3

Tuba

Susp. Cym.

Percussion

Timp.

Harp

Violins

2nd Violins

Violas

Cellos

Basses

[illegible]

Ritardando Andante con espressione (MM ♩ = c. 72)

107

(270)

1
2
3
Flutes
or Piccolo

1
2
3
Oboes
or English Horn

1
2
3
Clarinet
Bass Clar.

1
2
3
Bassoons
or
Contr. Bass

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

Percussion

Harp

Violins

2nd Violins

Violas

Cellos

Basses

pp

pp

p

p *f* *p*

p *f* *p*

mp *gliss.*

pp

pp

pp

arco *pp*

f

arco *p*

p

280

Flutes
or Piccolo

Oboes
or English Horn

Clarinets
or Bass Clar.

Bassoons
or Cont. Bass.

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Violins

2nd Violins

Violas

Cellos

Basses

p cresc. *f* *dim.* *p*

1 Flute

2 Flute

1 Oboe or English Horn

2 Clarinet or Bass Clar.

1 Bassoon or Cont. Bass

1 Horn

2 Trumpets

1 Trombone

2 Tuba

Percussion

Harp

pp cresc. *f* *dim.* *pp*

I. Solo

mf *f* *mp*

a2 M

mf cresc. *f*

p cresc. *f* *dim.* *p*

Violin

2nd Violin

Viola

Cello

Bass

p cresc. *f* *dim.* *p*

mf sub. cresc. *f*

pizz.

(290)

1
2
Flutes
or Piccolo

1
2
Oboes
or English Horn

1
2
Clarinets
Bass Clar.

1
2
Bassoons
and
Cont. B♭ Sn.

Horns

1
2
3
Trumpets

1
2
3
Trombones

Tuba

Percussion

Harp

Violins

2nd Violin

Violas

Cellos

Basses

p *mp* *mf* *pp* *dim.* *fp* *M* *mp* *M* *mp*

dim. *pp* *pp* *pp* *pp* *pp*

f *mf* *f* *dim.* *pp*

1
2
Flutes
or Piccolo

1
2
Oboes

English Horn

1
2
Clarinets

1
2
Bass Clar.

1
2
Bassoons and
Contr. Bsns.

Horns

1
2
3
Trumpets

1
2
Trombones

1
2
3
Tuba & 3

Percussion

Harp

Violins

2nd Violin

Violas

Cellos

Basses

Handwritten musical notation with various dynamics (mp, p, mf, f, M, M^f) and articulation marks (accents, slurs, staccato) across the staves.

[illegible]

This page contains the musical score for measures 320 through 329. The instrumentation includes Flutes (1, 2), Oboes (1, 2), Clarinet (1), Bass Clarinet, Bassoons (1, 2), Contrabassoon, Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2), Tuba, Percussion (1, 2), Harp, Violins (1, 2), Viola, Cello, and Basses. The score is written in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked 'Allegro'. The score includes various dynamics such as *p*, *f*, *mf*, *mp*, *pp*, *ff*, *dim.*, *cresc.*, *esp.*, and *fz*. The score is divided into two systems. The first system contains measures 320 through 324. The second system contains measures 325 through 329. The score is written for a full orchestra and strings. The woodwinds and brass sections have complex parts with many notes and rests. The strings have a more rhythmic part. The percussion section has a simple part with many rests. The harp has a simple part with many rests. The strings enter in measure 325 with a *p* dynamic. The woodwinds and brass sections have a *f* dynamic in measure 325. The percussion section has a *dim.* dynamic in measure 325. The harp has a *dim.* dynamic in measure 325. The strings have a *p* dynamic in measure 326. The woodwinds and brass sections have a *f* dynamic in measure 326. The percussion section has a *dim.* dynamic in measure 326. The harp has a *dim.* dynamic in measure 326. The strings have a *p* dynamic in measure 327. The woodwinds and brass sections have a *f* dynamic in measure 327. The percussion section has a *dim.* dynamic in measure 327. The harp has a *dim.* dynamic in measure 327. The strings have a *p* dynamic in measure 328. The woodwinds and brass sections have a *f* dynamic in measure 328. The percussion section has a *dim.* dynamic in measure 328. The harp has a *dim.* dynamic in measure 328. The strings have a *p* dynamic in measure 329. The woodwinds and brass sections have a *f* dynamic in measure 329. The percussion section has a *dim.* dynamic in measure 329. The harp has a *dim.* dynamic in measure 329.

Flutes 1, 2
Oboes 1, 2
Clarinet 1
Bass Clar.
Bassoons 1, 2
Contrabass.
Horns 1, 2, 3, 4
Trumpets 1, 2, 3
Trombones 1, 2
Tuba
Percussion 1, 2
Harp
Violins 1, 2
2nd Violin
Viola
Cello
Basses

p
f
mf
mp
pp
ff
dim.
cresc.
esp.
fz

Rallentando al fini

(330)

1 2
Flutes
or Piccolo

1
Oboe

English Horn

1 2
Clarinets
or Bass Clar.

1 2
Bassoons
or Cont. Bsns.

Horns

1 2 3
Trumpets

1 2 3
Trombones

Tuba

Percussion
Timp

Harp

Violins

2nd Violins

Violas

Cellos

Basses

pp

pp

ppp

mf poco a poco dim.

pp

f

dim

p

mf

morendo

aspr

Solo

p

mf

morendo